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## **THE MAIN PECULIARITIES OF STYLISTIC DEVICES IN JANE AUSTEN'S NOVEL «PRIDE AND PREJUDICE»**

Analysis of stylistic devices used by the writer to create images of her characters, as well as the nature and their feelings is the main purpose of the given article. Descriptions give us valuable information; through them the writer seeks understanding what he meant to express, to make the reader feel, to excite his imagination.

In the novels of Jane Austen there is little physical description of the characters, their costumes, decoration of their homes or any landscape.

To this extent she is considered to be a stark contrast to most of her contemporaries. An exception is made only for what is strictly necessary for the characteristics, development of the actions or for comic effect. Being afraid of beauty, Jane Austen avoids «poetic» epithets, and in those cases when she uses them, they are always emphatically «semantic», restrained, and rational. She says about men – «handsome», «of good manners»; about women – «pretty», «beautiful», «fine». Throughout the novel «Pride and Prejudice» she mentions eye color twice either in direct speech, or ironically, in fact, she does not describe dresses of the characters.

The whole plot is based on the relationships between characters Elizabeth Bennet and Darcy. Elizabeth character is revealed gradually, but it should be noted that it begins to emerge from the first novel

situations. Hearing the first unflattering opinion of Darcy about her, Elizabeth «told the story, however, with great spirit among her friends; for she had a lively, playful disposition which delighted in anything ridiculous». Here such epithets as lively (full of life and spirit), playful (full of fun, fond of play) to the noun «disposition» (one's nature or temper) have character logical function. Their positive intonation is an indirect confirmation of approving attitude of the author to the main heroin. In speech party of Elizabeth words «laugh, to laugh» do occur repeatedly: «I dearly love a laugh... Follies and nonsense, whims and inconsistencies, do divert me, I own, and I laugh at them whenever I can», – she says about herself [1, 3].

The language of the main characters is appropriate to their nature, inclinations. Trying to enrich themselves by reading, having a balanced character and the ability to think logically, they build harmonious and finished phrases» Your retrospections must be so totally void of reproach, that the contentment arising from them, is not of philosophy, what is much better, of ignorance». Elizabeth says passionately, emotionally. In her speech liveliness and ironic mind appear. In her conversations with the characters of the novel there are many valuable judgments, high expressiveness of words: «How earnestly did she then wish that her former opinion had been more reasonable, her expressions more moderate!».

From the first pages of the novel the writer highlights the pride and arrogance of Darcy, thus showing the reader the brightness of his image. Darcy does not have the fullness of feelings and surge of emotions, to express his love and intentions to Elizabeth and therefore, it is essential to do correspondence with her. Development of Elizabeth's feelings to Darcy appears before the reader in all its complexity and contradictions: from hostility to doubt, then, to regret for her judgments about him, finally, to the delight, to understanding that the meeting with him – a major event in her life. Complexity of emotional stress of the heroine meets complex system of stylistic devices. Here there is the author's comment that conveys to the reader the confusion of her feelings (a flutter of spirits). Here there is interior and landscape which allow Elizabeth to see Darcy in a new light: «She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste». Feeling gripping Elizabeth due to the surrounding beauty is expressed in one adjective – «delighted». «Elizabeth was delighted» – this is a key phrase that describes her condition during a visit to Pemberley [2].

She admires pure taste of the owner, who managed not to disturb the natural beauty of the landscape. No less pleasure for her is the interior of the house – there is no glaring luxury and genuine elegance.

The novel also presents comic characters such as Mrs. Bennet – the mother of five grown daughters, she thinks only about how to marry them off. There are obstacles to it, not the least among them – the stupidity and vulgarity of Mrs. Bennet herself. Mrs. Bennet is very impulsive and impatient. The essence of her character is perfectly given by each of her words. Lexico-syntactical part of her dialogue is always simple: the words of everyday use, jerky exclamations and interrogative sentences issuing heroine's vanity, her irrepressible curiosity: «Well, Jane, who is it from? What it is about? What does he say? Well, Jane, make haste and tell us, make haste, my Love».

In regard to the role of nature descriptions, Austen is very restrained, laconic. She does not pay much attention to them, in the novel, they are virtually absent. Its descriptions are not saturated with epithets, metaphors, and other expressive means of a language. Descriptions are very simple and clear. They do not care about the reader's imagination. It is possible to guess about the beauty of Nether field, Rosings, Hertfordshire and other places on certain phrases. In the twenty-seventh chapter the author provides longer description of winter. Winter serves as a time of «stagnation» passing without major events». With no greater events than these in the Long bourn family, and otherwise diversified by little beyond the walks to Meryton, sometimes dirty and sometimes cold, did January and February pass away. March was to take Elizabeth to Hunsford» [4].

In the novel the length of sentences from brief remarks in the dialogues and the average length of sentences to very large sentences, sometimes occupying the whole paragraph play important stylistic role. One of such example –the extract from a letter of Jane to Elizabeth about unsuccessful searches for Wick ham and Lydia: «By this time, my dearest sister, you have received my hurried letter; I wish this may be more intelligible, but though not confined for time, my head is so bewildered that I cannot answer for being coherent... Imprudent as a marriage between Mr. Wick ham and our poor Lydia would be, we are now anxious to be assured it has taken place, for there is but too much reason to fear they are not gone to Scotland» [1]. Lovely and very subtle stylistic mastery of Jane Austen creates a very lively, true picture of manners, life of a small provincial society. It was inhabited by quite ordinary people. Few of them had developed mind, independence of judgment and

nobility. But they have filled this novel with so joyful acceptance of life, optimism that has not been found in any subsequent work of J. Austen.

In order to illustrate all the means of expression in the novel the following table is presented.

Nature	The valley, here contracted into a glen, allowed room only for the stream, and a narrow walk admits the rough coppice-wood which bordered it...
Communication with people	...You take delight in vexing me. You have no compassion on my own nerves;...Mr. Darcy! Who would have thought it? And is it really true? Oh, my sweetest Lizzy! How rich and how great you will be! What pin-money, what jewels, what carriages you will have! Jane's is nothing to it - at all. I am so pleased - so happy...
Character	told the story, however, with great spirit among her friends; for she had a lively, playful disposition which delighted in anything ridiculous
Parallel constructions	I was taught, I was given, I was spoiled
Use of conditional and subjunctive moods	might have been suppressed, had I concealed, could you expect

In the novel, such compositional principles in realistic novel as a complex system of characters, as well as portrait and landscape sketches, complex organization of the text-subject, in which the dominant role belongs to the impersonal narrative, but where each character, acts as both a major and a minor hero, due to the introduction of indirect speech with the help of which it is possible to express the personality in brighter manner.

In this novel, the system of ethical values (honesty, kindness, resentment to states division, self-esteem), which embody the characters of Jane Austen is finally formed. Her ethical ideal finds equivalent and artistic expression: impeccable stylistic mastery combined with skillful use of the novel features.

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## **АНГЛИЙСКИЙ ЯЗЫК КАК ДОМИНАНТА СОВРЕМЕННОГО ЭТАПА ЯЗЫКОВОЙ ГЛОБАЛИЗАЦИИ НА ПРИМЕРЕ СТРАН АФРИКАНСКОГО КОНТИНЕНТА**

В данной работе мы попытались рассмотреть влияние английского языка на языковые сферы других народов, а также поиск возможностей сохранения культурного наследия малых народов на примере стран африканского континента.

Проблема в том, что в современном мире постепенно исчезают родные языки малочисленных народов. Из-за потери родного языка для малых народов происходит маргинализация значительной части этноса. Человек без родного языка зачастую теряет «этнический стержень», что приводит к чувству ненужности. Уходят традиционные знания, обычаи, обрядовые традиции.

Данная тема является актуальной, т. к. необходимо сохранять культурную самобытность своего народа.

Мы попытались рассмотреть влияние процессов глобализации английского языка на африканский континент и народ, который его населяет. Для этого я провела эмпирическое исследование (в форме анкетирования и опроса) среди школьников и студентов в возрасте от 15 до 24 лет с целью выяснить, насколько сильно влияние английского языка и его значение в их жизни. Опрашивались студенты и школьники, изучающие английский язык.

Прежде всего, хочется сказать, что в мире насчитывается большое количество языков и диалектов, но наше внимание привлёк английский язык, как наиболее функциональный язык общения. Мировой статус английского языка определяет отношение к нему окружающих: многие воспринимают его в качестве «языка-убийцы», т. е. доминирующего, приобретенного субтрактивно (за счет родного языка), а не аддитивно (совместно с родным языком).